/4 cont./

*532 Procreation and the genital organs play a large role in the
225 thought world of the Indians. Thus it is not surprising to find
231 representations of the sexual parts also. They are conscientiously affixed everywhere, on dolls, wax figures, tree and sand drawings. The male youth, above all, delight in such representations, in all harmlessness, and especially enjoy reproducing the penis in plaited work. Fig. 6 /see p.47 / represents such a penis. It was characteristic of the harmlessness of the people that, when I asked what this was supposed to be, a woman who happened to be present held out a wax cylinder of a small doll, about 30 centimeters in length, as a penis.

*532 The meaning of the following figures of the Savajé is un-
225 known: Fig. 7 (djẽdjã) /see p.47 /, Fig. 8 (dãlã̃, kõdlẽ̃, probably representing the black vulture (urubu)) /see p. 47 /, Fig. 9 (ldjõlãlẽ̃, a very elegant piece of work; the method of production of this puzzling figure is unknown to me /see p. 47/), Fig. 10 /see p.47 /, and Fig. 11 a and b (kdẽ̃dẽ̃ or ĩnaũĩnĩ; a, position of rest; b, tensed) /see p.47 /. This last figure is plaited like the preceding one, but in such a way that the leaf ribs form one edge. If one pulls on the part of the leaf stalk which projects out free at the bottom of the plaiting, then the upper tip makes nodding movements.

*532 b) Wood carvings.

(Plate II) 1/A

[462] only rarely encountered and likewise made by men, are somewhat less dependent on the material. The form can therefore already be better reproduced.

I obtained only one wooden doll (Fig. 12 /see p. 48 /), which represents a maiden. It is made out of a /Fig. 14 a and b and Fig. 15 appear here/ 2/A forked piece of wood in such a way that the forked twigs form the two legs, and the trunk forms the body. Arms are thus absent and are not painted on either. The head is set off, nose and forehead are carved in relief, eyes and mouth

*[see p. 48--Analyst]
2/A [Figs. 14a & b & 15 appear on p. 7--Analyst]

/4 cont./

*532 are cut in as horizontal lines. The ears are missing; the breasts are lightly indicated. The torso above the apron is deeply notched, a type of representation of the female body which is repeated in all the clay figures. The sexual organs are reproduced in naturalistic fashion under the bast apron. On the legs the thighs and calves are worked out plastically. The feet are represented by offset wooden blocks; calf and ankle bands are reproduced by a wrapping of red cotton thread. /5/ The figure is painted; on one side of the head small red feathers are affixed with wax as an ear rosette.

*532 352 Also belonging here are the wooden stools (Fig. 13 a and b /see p.48 /), which, with sledge-like runners, are carved out of one piece of wood. The sitting surface runs out to a point on both sides and on each into a triangular head which bears a beak in relief. The whole seat is supposed to depict an arara (see the front view, Fig. 13b). The eyes are reproduced by pasting on shell disks with a wax button in the center; tufts of feathers are attached [346] to the edges of the head as ear tassels. The whole is painted black with the dye of the genipa fruit.

*532 276 Finally, relief-type representations are still to be mentioned here, first the tobacco pipe (Fig. 14) which bears carving in relief

[331]

Fig. 14 a and b.
Decorated tobacco pipe.

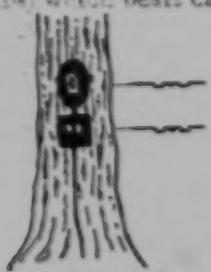

Fig. 15. Relief-type tree-drawing.

on one side, the significance of which I was unfortunately unable to discover. Apart from this, it is decorated on the upper edge with a neat carved pattern recurring only twice elsewhere (half-000 gourd, Pl. XI, Figs. 201a$_2$ and 202a /see p. 57 /). Then later,

/5 cont./ Then later
532 on a tree in the forest near the Šavajé settlement, I saw the adjacent
831 relief of the female sexual organs (Fig. 15 /see p. 7/) driven in with an ax. It had been hewed there previously by a Karajá accompanying me.

c) Clay Figures (likǒkǒ)

(Plates II-IV)

532 [524] [462] Clay is much more pliable; in it forms can be reproduced true to nature. The clay figures, which are made by the women and serve as toys for the girls, include only representations of human figures of both sexes and of all ages; they represent the following tribes: Karajá, Šavajé, Kayapó, and finally the Dōbāi on the Rio das Mortes. Such clay figures were present in large numbers in all [126] villages and were offered to me everywhere. Wherever the stock was exhausted, some were quickly made for me, which, however, I seldom bought because they showed exactly the same typical forms as the figures on hand, that is to say, they showed no personal influence of any kind. Only once did I receive a portrait, the representation of the grandmother bent with age (Plate III, Fig. 42 /see p.49 /). Now it is very striking to observe that these representations are completely stylized. To be sure, several levels can be distinguished here, but only in the case of a few examples is a reasonably accurate reproduction of the shape of the human body achieved.

532 323 Before I discuss the forms themselves, I wish to report briefly on the method used to produce these figures. Bodies, legs, and head are made from a lump of clay. The fat buttocks and the penis are put on separately; the navel is bored in with a wooden stick. Then the lines for the later painting are pressed in with a slender bamboo rod by drawing the rod lightly over the soft clay and at the same time exerting light pressure at regular intervals. In this way lines with small holes strung along in a row like beads are produced. When the figure is prepared to this extent, it is put in the sun to dry; the figures are only very rarely fired. Then the next stage

/18 cont./

*332 Of other animals there are represented: the crudely depicted dolphin (Fig. 114 /see p. 34/), the snake (Fig. 115 /see p. 34/) well portrayed by a zigzag line, and the two small mosquitoes (Fig. 116a ïhẽ, Fig. 116b ïkõ /see p. 34/), the latter with its fat body full of sucked blood. /Fig. 123 appears here./

Of plants there are found: the banana tree (Fig. 117 /see p. 34/) with leaves and fruit umbel, maize (Fig. 118 /see p. 34/), and manioc (Fig. 119 /see p. 34/), the latter with roots.

Of other representations we have the clay doll (Fig. 120 /see p. 34/); it is drawn from the front and reminds one of the representation of human beings. The pebbles in the sand (Fig. 121 /see p. 34/) are reproduced by small lines. The track of a bird (Fig. 122 /see p. 34/) is very characteristic. The Indians [453] very much enjoyed imitating handwriting; Fig. 123 /see p. 34/ gives examples of these attempt.

β) Outline Drawings

Human figures are lacking. Only representations of in- •[β31] dividual parts of the body are found, for example, the female sexual organs, which are reproduced in Fig. 124 /see p. 34/ individually and in detail with the anus, and in Fig. 125 /see p. 34/ fill the whole page of the sketchbook in schematic representation and manifold repetition. /Figs. 125-128 appear here./

[304] The tribal tattooing, which consists of a circle colored blue and cut into each cheek with the help of a stamp, is reproduced in Fig. 126 /see p. 34/. Here the Indians were faced with the problem of drawing a circle freehand; the illustration shows the success with which they did this. See also Fig. 133 below under "objects" /see p. 35/.

Animals are likewise seldom represented by this method of portrayal. There are no quadrupeds at all. Fig. 127 /see p. 34/ represents a bird, probably a parrot. The animal is drawn from the side. Of unknown significance is the animal ũẽmã́ in Fig.

[text continues on p. 35]

/18 cont./

*532

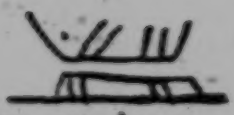

Fig. 112 a and b.

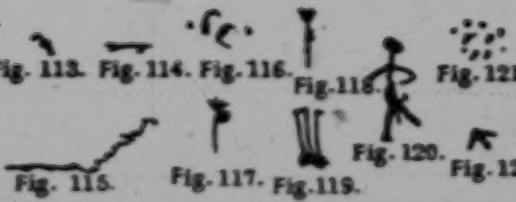

Fig. 113. Fig. 114. Fig. 116. Fig. 118. Fig. 121. Fig. 115. Fig. 117. Fig. 119. Fig. 120. Fig. 122.

Fig. 112, large ameater; Fig. 113, mutum; Fig. 114, dolphin; Fig. 115, snake; Fig. 116, mosquitoes; in tabé, by lakó; Fig. 117, banana tree; Fig. 118, maize; Fig. 119, manioc; Fig. 120, doll; Fig. 121, pebbles in the sand; Fig. 122, track of a bird.

[453]

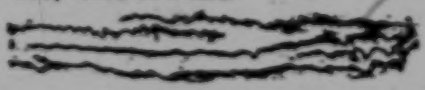

Fig. 123.
Imitation of handwriting.

[304]

[631]

Fig. 125. Schematic representation of the genitals. (A part of the sketch-book page.)

Fig. 126. Tribal tattooing.

Fig. 124. Female genitals with anus.

Fig. 127. Bird.

Fig. 128. nema.

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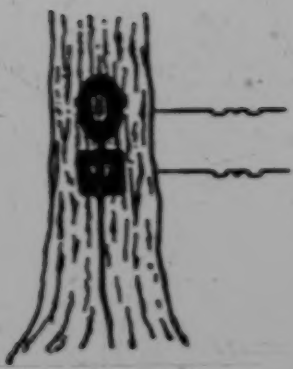

Ill. 8. Tree figure. Represents the female sex organs. Karajá.

/Ill. 8 appears on p. 135./